

Canadian Moving Picture Digest

Vol. 27, No. 5

Toronto 2 Canada

May 25th, 1935

Silver Jubilee



Portrait of H. M.
King George V.

After a painting by Joshua Smith, R.B.A.

Published by
Canadian Moving Picture Digest Company Limited
259 Spadina Avenue, Toronto 2.



*Portrait of Her Majesty
Queen Mary of England
After a painting by Van Dyk, London.*

*The Metro-Goldwyn-Mayer Pictures Corporation,
through The Canadian Moving Picture Digest, con-
gratulates His Majesty King George V, and Her
Majesty Queen Mary on this memorable celebration
of Their Majesties' Silver Jubilee. Wishing them
long life and happiness.*

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Editor and Managing Director

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Gentlemen—The King



he King was crowned in Westminster Abbey on June 22nd, 1911, by the Archbishop of Canterbury, the Most Reverend Randall Davidson, who placed upon the head of His Majesty, the historic crown of St. Edward. With these words was the King crowned: "God Crown You with a Crown of Glory and Righteousness, George V, by the Grace of God of Great Britain, Ireland and the British Dominions beyond the Seas, King, Defender of the Faith, Emperor of India."

"Receive the Crown of Glory, Honour and Joy —And God Enrich Your Heart With His Abundant Grace," so was Her Majesty, Queen Mary crowned, she who was Princess Mary, daughter of the Duke of Teck, she who was wedded at the Altar in the Chapel Royal, St. James's, July 6th, 1893 to our King, who was then Duke of York.

Gracefully bent the head to receive the crown as the tones of the voice of the Archbishop of Canterbury broke through the stillness of a multitude, among which were kings, queens, princes and princesses, a royal procession of peers and noblemen, dignitaries of State and Church, loyal subjects and officers of the crown assembled for the Coronation Ceremonies.

Twenty-five years of kingly rule, and again amid ceremonial pageantries, Their Majesties receive tributes of National and Empire loyalty, and world-wide homage to commemorate The Silber Jubilee of their reign. Millions of Britishers, speaking many languages and worshipping many prophets, renew allegiance to our King and Queen.

For twenty-five years, years of the building and the disintegration of Monarchies and Empires, the throne of our King and Queen has remained as a Rock of Ages, a steadying influence in the world.

For all that is best in our Civilization the King and Queen of the British Empire stand. For Royal Respect and Dignity, for Justice, Wisdom, Honour, Tradition, Chivalry, Bravery, Religion, Family Ties, National and Empire Duty, Responsibility, for Freedom, Liberty, Self-Sacrifice, Service, Allegiance, Loyalty, Love. For all that we hold precious in "The Tie That Binds", for the Ideals of King Arthur's Round Table, for Pleasant Memories of Grace and Beauty, for Statesmanship and the Democracy of Constitutional Government by Parliament; for Reform and the Steady Growth of Laws for Human Needs; for the Recognition of that Divine Legacy which shall bring forth the Will to be Humane. Dust of the Earth, but Flame of God, eager to live and die as Britishers—"Gentlemen—The King".



RAW



RAY LEWIS

PRESENTS

THE improvement in the quality of British picture production has kept pace with British picture interest and it may be said that the distribution of British pictures in America, the several British stories adapted for the screen by the American Film Industry has been an advance herald for the great public interest which has been expressed by the American publications and press in the celebration of the Silver Jubilee of the reign of Their Majesties, King George V, and Queen Mary.

No royal visitor to the United States is more royally welcomed than H.R.H. The Prince of Wales. The popular acclaim which he has received on the occasion of his several visits to the United States has only been duplicated by the warmth of his reception when he visits the Dominions of the Empire.

The American Film Industry has long ago voted H.R.H. Edward, Prince of Wales, "as a jolly good fellow", "A Royal Cousin", "Prince of Goodwill".

THE American Film Industry recognizes in the majesty of the reign of The House of Windsor, a kindly English gentleman and his gracious Queen, reigning over the greatest Empire of this turbulent Age, reigning gently, kindly, firmly, with faith and with righteousness, and trusting to the loyalty and love of their subjects to preserve the dignity of the King's Government, through which is expressed the majesty of the King's rule.

When Mr. Michael Balcon visited Hollywood, he conferred with the executives of the various producing studios. He engaged American players to appear in British-made pictures. He exchanged players with American producers. Madge Evans was borrowed from the Metro-Goldwyn-Mayer studios. The exchange of stars and players, of story material as has been introduced between the American and British Film Industry is a splendid move for Better Pictures, giving us a variety of theme, of background, a more varied interpretation and characterization. Again the Screen becomes an Ambassador of Goodwill, bringing together the English-speaking nations of the world.

THROUGHOUT the British Empire we know the work of Norma Shearer, Canadian-born, of Greta Garbo, of Clark Gable, of Shirley Temple, of Marion Davies; in fact over the British Empire all the stars and players who appear in American-made pictures are as well-known as they are in the United States.

Perhaps the stars and players who appear in American-made pictures are even better known since they have been in pictures much longer than the English players;

and the American Film Industry has expended millions of dollars in publicizing their stars and players. However, the English stars and players are getting on; in the United States, Charles Laughton, Conrad Veidt, Elizabeth Bergner, Leslie Howard, Edward Everett Horton, Herbert Marshall, Jack Hulbert and George Arliss are exceedingly well-known. Soon the screen of the United States will know Constance Collier who has come to the Metro-Goldwyn-Mayer Studios with a background of stage tradition as a player, as a producer, as an actress manager. Constance Collier will bring to the American screen that quality of characterization which made the late Marie Dressler the Queen of the American Screen.

The people of the United States have always welcomed British stars. Sir Henry Irving, Ellen Terry, Sir John Forbes Robertson, Gertrude Elliot, Sir Beerbohn and Lady Tree, Sir John Martin Harvey, Cyril Maude, Phyllis Neilson Terry, Sybil Thorndyke, Mrs. Patrick Campbell, Ellaline Terriss, Seymour Hicks, Lady Diana Manners, Gladys Cooper, are but a few of a long procession of Thespians who were acclaimed by American theatregoers.

Today, Edward Johnson, a Canadian is the director of the greatest of all American opera houses, the Metropolitan Opera House.

THE list of British stars who came back to the United Kingdom richer in honours and in their exchequer after touring the United States is too long for publication, but who does not remember Alice Lloyd, Vesta Victoria, George Robey, Vesta Tilley, and the still-popular British artist, Lady Peel (Beatrice Lillie)?

The American Screen has made such names as Marie Dressler, Charles Chaplin, both British-born, names which will live as long as motion picture history is written. Who has not heard of the Canadian-born Mary Pickford who achieved world-fame upon the American screen?

Need we be reminded of that splendid achievement of Winfield Sheehan, who as Fox Film supervisor of productions, presented that most British of all British pictures, namely, "Cavalcade"? Fox also gave us "Berkeley Square", with Leslie Howard and Colin Keith Johnston, Heather Angel, Beryl Mercer, etc.

And now we have another American-made picture for good measure, the United Artists picture, "Clive of India".

THE American Screen has given us Helen Hayes, in "What Every Woman Knows", and followed up with another adaptation of an English author's work, Hugh Walpole's "Vanessa", with Helen Hayes and Robert Montgomery.

(Continued on page 7)



NO ONE who had the privilege of attending the Silver Jubilee Celebrations of His Majesty in London could fail to be deeply stirred at the spontaneous outpouring not only of loyal devotion to the Crown, but of love and affection on the part of every class and condition of citizen in the United Kingdom for Their Majesties The King and The Queen. We in Canada share in those feelings. The monarchy is an integral and valuable part of our national life binding us to our sister nations in the British Empire and linking us to the great traditions of our past. The monarchy, however, is far more than an institution, it is embodied in the persons of a great King and a gracious Queen, who have in their life and work together given the peoples of the Empire an example which has strengthened and ennobled that conception of family life which is the true basis of all happiness and national greatness. It is the earnest hope of every citizen that His Majesty may long be spared to rule.

RICHARD BEDFORD BENNETT
Prime Minister of Canada



God Save the King!

ON this, our Silver Jubilee,
 Our thought and thanks
 Arise to Thee,
 O let us sing,
 "God Save The King",
 Let voices join
 And Heaven ring,
 Around the world,
 Our message wing—
 The King — "Long Live The King!"



H.R.H. EDWARD, PRINCE OF WALES
"Trade Follows the Film"

ON the front page of the Jubilee Issue of The Canadian Moving Picture Digest is a reproduction of a portrait of H. M. King George V., painted at London, in 1917 by Joshua Smith, R.B.A. and which was given a position of honour at the Royal Academy's Exhibition of paintings during that year.

The portrait of The Honourable Dr. Herbert Bruce, Lieutenant-Governor of Ontario was painted by Joshua Smith at his Toronto studio, and presented to the Academy of Medicine.

The portrait for the Queen's Doll's House was painted at Toronto by Joshua Smith at the request of Princess Marie Louise, cousin of H.M. King George V. Doris Hyde, Canada's Loveliest Child, is the subject of this portrait.

We are indebted to Joshua Smith for all the portrait drawings reproduced in the Silver Jubilee Digest.

We take pleasure in expressing our thanks to the Presidents and other Executives, the Representatives of the American and Canadian Motion Picture Industry who have contributed and supported, as well as sponsored a Silver Jubilee publication in honour of Their Majesties.

May we make special mention of Mr. Will Hays, Mr. N. L. Nathanson, Mr. C. C. Pettijohn, Warner Bros., First National, RKO Radio Pictures Corporation, United Artists, Metro - Goldwyn - Mayer Pictures, Gaumont British Pictures Corporation.

We thank The Right Honourable R. B. Bennett, Prime Minister of Canada, for the privilege of reproducing his portrait, and for his message, The Honourable Dr. Herbert A. Bruce, for permission to reproduce his portrait, and for his message.

RAY LEWIS,

Editor and Publisher,

Canadian Moving Picture Digest,

Ray Presents

(Continued from page 4)

Metro-Goldwyn-Mayer, producer of "What Every Woman Knows", and of "Vanessa", has given us that magnificent picture, "David Copperfield", and made Freddie Bartholomew, that English lad, one of America's most dearly beloved of children. Dicken's "Tale of Two Cities" is in production at the Metro-Goldwyn-Mayer studios, and promises to rival the fame and acclaim of "David Copperfield".

Who does not remember that glorious production of "The Barretts of Wimpole St." in which Norma Shearer, that most charming of Canadian-born stars, brought Elizabeth Barrett back to life. "The Barretts of Wimpole St." with Charles Laughton as Edward Moulton Barrett, and Una O'Connor, another British player, as Wilson.

"The Barretts of Wimpole St." headed the poll for the 1934 year's best ten pictures in the Film Daily's Annual Event.

MAY we pause here in our comments to mention "The Ten Best Pictures of 1934 in the Film Daily's 13th Annual Survey in which all records for number of critics voting were broken and "The Barretts of Wimpole St." received 348 votes. Another British story produced by the United Artists-Twentieth Century received 338 votes, namely, "The House of Rothschild", with George Arliss. "It Happened One Night", produced by Frank Capra, 281 votes; "One Night of Love", with that delightful artist, Grace Moore, 265 votes; RKO's world acclaimed picture, starring Katharine Hepburn, "Little Women", forerunner of a Better Picture Program, and which revealed to Screen producers and Screen patrons the charm of simplicity, sincerity; the old-fashioned family allegiances and unselfishness. Katharine Hepburn also gave us Sir James Barrie's "Babbie", "whimsical Babbie", who made a dyed-in-the-wool Scottish minister and his clannish parishioners love her in spite of her gypsy inheritance. All the world loved "The Little Minister", that is the world of our generation and to our children and their generation RKO brought "The Little Minister", that this story might forever live, eternally young in the hearts of those whose hearts never grow old.

Another British story from the pen of Thackeray comes to us through RKO, namely, "Becky Sharp". Who has not heard of "Vanity Fair", of the delightful "Becky", who ruled her kingdom much as did "Nell Gwyn"?

"Becky Sharp" is in technicolour, a gorgeous, glittering production with Miriam Hopkins, as "Becky".

BUT to return to the Ten Best, Metro-Goldwyn-Mayer captured 249 votes with "The Thin Man", in which appeared that sterling and most magnetic of stars, William Powell. Myrna Loy was the delightful feminine star of this picture which made a hit everywhere. And then there was "Viva Villa" with Wallace Beery receiving 188 votes; and another Metro-Goldwyn-Mayer world success with an all-star cast headed by dearly-remembered Marie Dressler in "Dinner At Eight".

United Artists-Twentieth Century, forging steadily ahead, gave us that magnificent production, "The Count of Monte Cristo", which counted up a total of 145 votes among the Year's Ten Best. Fox came along with 119 votes for "Berkeley Square", which we have already commented upon.

The Honour Roll presents so many splendid pictures marching along the new path hewn out by Edmund Breen, that we are inspired to give these all honorable mention.

Here is the list for honours headed by RKO Radio's "The Gay Divorcee" with 117 votes, and followed by:

Name of Production	Votes
Judge Priest—Fox	101
Queen Christina—M-G-M	78
Treasure Island—M-G-M	78
Catherine the Great—United Artists.....	76
Of Human Bondage—RKO-Radio	69
Death Takes a Holiday—Paramount	64
David Harum—Fox	55
Flying Down to Rio—RKO	54
Design For Living—Paramount	53
Little Miss Marker—Paramount	53
Only Yesterday—Universal	51
What Every Woman Knows—M-G-M	49
Mrs. Wiggs of the Cabbage Patch—Param't	46
Eskimo—M-G-M	45
Men In White—M-G-M	43
Cleopatra—Paramount	42
Twentieth Century—Columbia	40
Little Man, What Now?—Universal	39
Crime Without Passion—Paramount	32
Affairs of Cellini—United Artists	28
As The Earth Turns—Warner Bros.	25
Her Sweetheart—M-G-M	24
The Lost Patrol—RKO	24
Alice In Wonderland—Paramount	19
Hi, Nellie—Warner Bros.	18
The Cat's Paw—Fox	17
Rip-Tide—M-G-M	17
No Greater Glory—Columbia	16
Cradle Song—Paramount	15
The Last Gentleman—United Artists	14
The Life of Vergie Winters—RKO	14
Operator 13—M-G-M	14
The Prizefighter and the Lady—M-G-M..	14
Bulldog Drummond Strikes Back—U.A...	12
British Agent—Warner Bros.	11
Counsellor-at-Law—Universal	11
Caravan—Fox	10
Handy Andy—Fox	10
Here Comes the Navy—Warner Bros.	10
I Am Suzanne—Fox	10
Thunder Over Mexico—Principal	10

IN the theatres of the United States, Leslie Howard has appeared in that most delightful British picture produced by Alexander Korda for London Films, namely, "The Scarlet Pimpernel", and now not to be outdone by the Britishness of the American-made motion pictures, Mr. Michael Balcon, supervisor of Gaumont-British, is inspired to make the greatest American picture yet produced, and to make it in England.

We must not overlook other American screen contributions which have helped to bring to the people of the United States a closer relationship with that which is British.

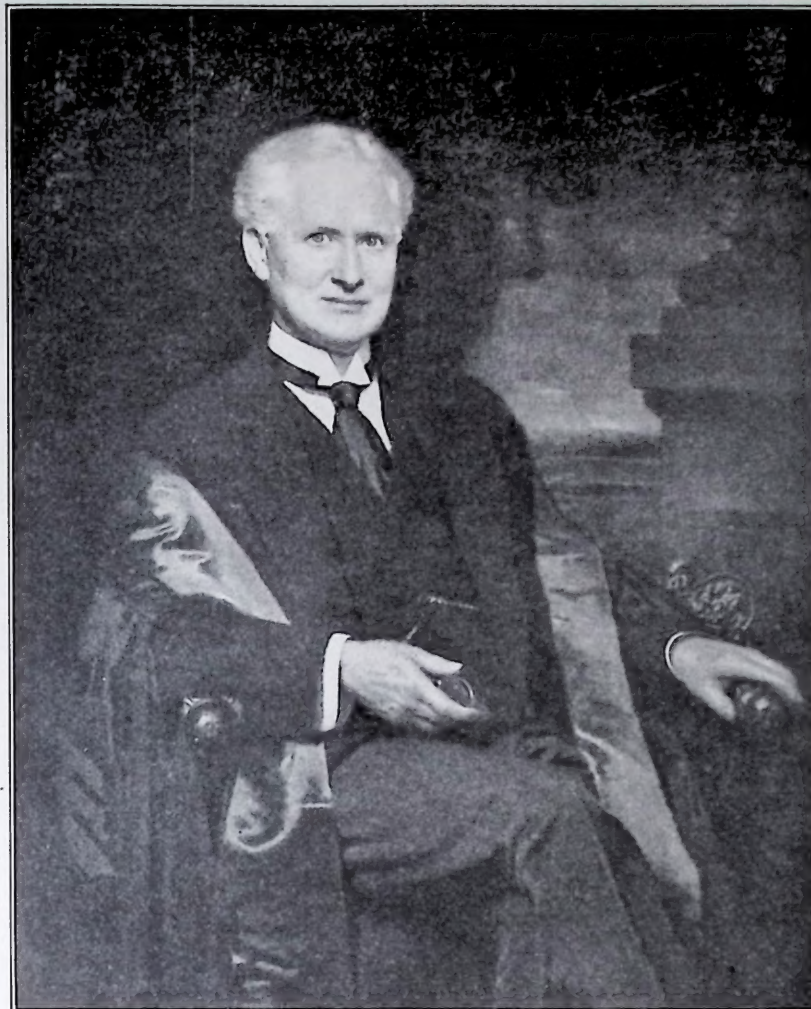
Warner Bros.-First National have given us: the Max Reinhardt production, "Midsummer Night's Dream", George Arliss in "Voltaire", and "Disraeli", also with George Arliss; not forgetting "Alexander Hamilton", another Arliss vehicle; Ian Hunter and Bette Davis, Colin

(Continued on page 53)



Forgetting a Thousand Cares

THIS IS THE PRIVILEGE OF MOTION PICTURES--
THAT THEY BRING GREAT JOY AND RELAXATION TO HUMANKIND.



Portrait of
The Hon. Dr. Herbert A. Bruce
After a painting by Joshua Smith, R.B.A.

AS the representative of His Majesty the King in the Province of Ontario I deem it my highest honour and most cherished privilege to pay humble tribute of loyalty to His Majesty King George the Fifth and to Her Majesty Queen Mary.

By the indissoluble strands of loyalty the citizens of our patriotic democracy are linked to a monarchy whose function is primarily that of social service and whose stability is token and assurance that our dearly won freedom as citizens of a great Empire shall endure. During an era of unparalleled difficulty His Majesty, by his example in public life and in private life, as monarch and as man, has made possible the maintenance of that cohesion of purpose and that free unity within the Empire without which chaos and dissolution might, ere this, have swept from under our feet those secure foundations upon which we shall yet build the juster world and nobler Empire of the morrow.

May His Gracious Majesty the King, the Jubilee of whose accession to the throne we now celebrate, long be spared to rule over his loyal citizens.

Long live the King!

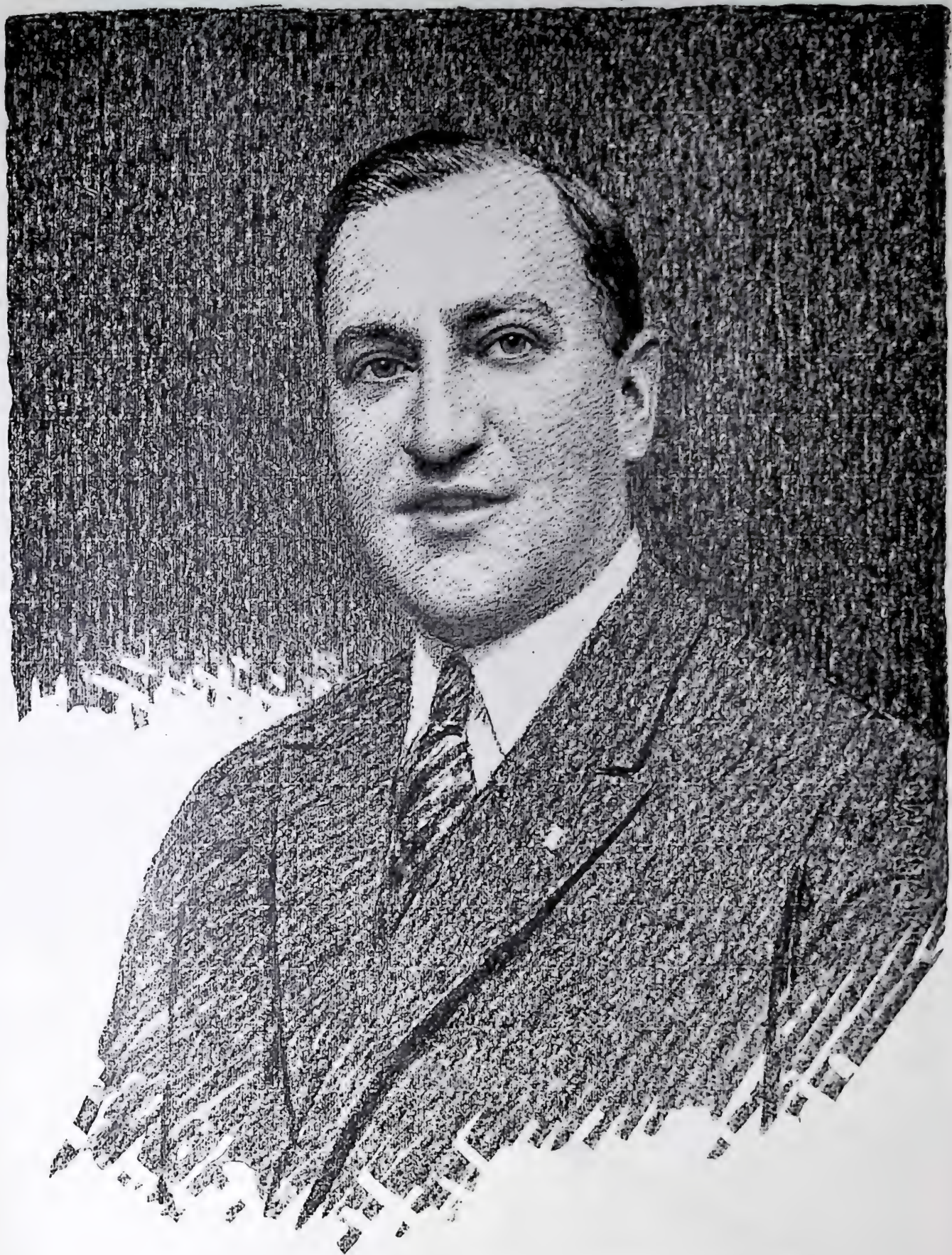
HERBERT A. BRUCE,
Lieutenant-Governor.



THE KING'S GENERAL
LORD BYNG OF VIMY



THIS picture is taken in the Canadian Studio of the portrait-painter, Joshua Smith, R.B.A. Lord Byng of Vimy sat for a portrait to the artist during his term of office as Governor-General of Canada, representing His Majesty, The King. The portrait of Lord Byng, before which Mr. Smith stands, is a sketch of Lord Byng which the artist is making in preparation for his painting. Among the Generals of His Majesty The King, Lord Byng is a great favorite with Canadians, having played a leading part in defeating the German offensive in the spring of 1918.



In dedicating our usual space in The Canadian Moving Picture Digest for the portraits of Their Majesties, King George V, and Queen Mary, the Metro-Goldwyn-Mayer Pictures Corporation takes great pleasure in offering this tribute in celebration of Their Majesties' Silver Jubilee.

N. McEwen

Will Rogers Invites King George To Come Over and Talk Reunion

Will Rogers made a suggestion recently that King George and Queen Mary come to the United States and "we maybe could make some arrangements with them satisfactory to them that we could get back with 'em". Mr. Rogers spoke over an NBC net work in an international broadcast to England in honor of the King's jubilee. The comedian, speaking from Hollywood, said we (the United States) "had bit a little more liberty than we can handle".

Dr. John H. Finley, associate editor of The New York Times, who was heard from New York on the program, declared that Great Britain and the United States "have a common heritage and a common interdependent faith".

"The interdependence of the two greatest independent powers on the earth," said Dr. Finley, "is the most significant fact in this quarter century — interdependence in maintaining the free social, political and cultural institutions which have their assured liberties in parliamentary government and their foundation in the common law which, as King George said in his Westminster Hall address, is the joint inheritance of the United States with its community of States and the British community of peoples.

"The planetary instrument which Shakespeare imagined in 'Ariel' has been perfected in the reign of him in whose jubilee the whole world and not merely his empire of continental dominions and islands of the seas rejoice."

Text of Rogers Address

The text of Mr. Roger's speech follows:

"Hello, England! You have had a great week, haven't you? We have read lots about it in our papers. You are ending your celebration today, and I guess you are pretty well worn out. To make your fatigue complete, they have asked me to speak to you and without an interpreter.

"I imagine it is just about tea time over there. Well, it's early in the morning over here. I am just drinking my coffee—coffee; you wouldn't know what that was. I mean—I haven't had my breakfast yet. There are not many countries I would get up this early to talk to.

"I'd like to say right away, please don't mistake me for one of those self-styled good-will Ambassadors. That's what's the matter with the relations between all nations today, is this bunk about good-will. So get me right, England, I bring you no good-will. You have, I know, been good-willed to death. I know we have over here.

"I am one speaker that brings you no message from America. America is so busy jumping from one scheme to another that we haven't any time to send a message to anybody. Any one goin' or speakin' from one country to another says, 'I bring a message,' I don't think was ever authorized to do so by anybody else, and I am sure these millions of lecturers and authors that come from your country bringing us good-will were not doing so by popular vote of the British Isles; and you might have voted for them to come over, but not for that reason.

Humble Admirer of Customs

"I am just a humble admirer of a few of your — well, in fact, of many of your customs, and a great many of your people. I hope no one has ever judged my country by seeing me abroad, and perhaps you have sent just as many non-representative ones to us. Real people in both countries or in any country are the ones that stay at home.

"We both have manners and customs that drive each other pretty near crazy and an American with a mouthful of chewing gum can get on your nerves almost as an Englishman with only one eye full of monocle can get on ours, but, after all, neither commodity contributed to the success that the nations have made.

"You want no war with us, nor, for that matter, with anybody else, and we want no war with anybody else. If you get new planes, our papers are full of it. If we get a new propeller for the old plane, we have your papers headline the fact, saying it's war preparation.

"Anything of a war nature is all the foreign news that is printed in any country. In fact, every country has to read the papers every morning to see who you are sore at that day. Yet every nation must be doing many fine and beneficial and humanitarian things, but if it is not about war, it is not in the other countries' papers.

"We will never have trouble with each other. England, you are us. We both have humour. If we started to fight, we would have to stop in the middle and start laughing at each other. I don't know—you are naturally funny to us and we are like a mickey mouse cartoon to you.

"I heard your King make a speech at the opening of the disarmament conference. He spoke with very little English accent, almost an American accent.

"This jubilee is a great tribute to your King and your Queen, but it was their humanness that made the jubilee possible. It wasn't the fact that they had ruled for twenty-five years. You wasn't honoring years. You were honoring people. They have been a real man and woman, and a King and Queen second. Remove all the titles and you could remove all splendor, and that couple, that great couple, with their families of children, would be as representative a British family as I imagine it would be possible for you to find in your whole empire.

"By the way, I don't believe he was ever over here, even in his sailor days. Maybe it was because nobody ever invited him there. I know how it is with people like that. I doubt if Roosevelt has ever been invited over there. Big people think, 'Well, they can't come,' so nobody goes to the trouble of thinking of inviting them. We are kind of crude anyhow, but maybe we have overlooked that. I will take it on myself.

Invites King and Queen

"We'd like to have the King and Queen come over—always admire them. They ought to see this country—got a lot of fine British subjects over here, and everybody has left it to everybody else to do the inviting, and I never heard them being invited, so I am going to do it. Tell the Prince of Wales to get after them and do it. He is a good guy. Come over and see the country.

"Last Summer I was there and got stepped on in Hyde Park, when Mr. Moseley had his Black Shirts there. It showed me England, like America, can never have communism, socialism, or nudism, or any other ism. Here was the Black Shirts, and about a hundred yards away was the Communists, and in between was half of London laughing at both of them, and when I thought that was going to be a war it ended quietly.

"They sang 'God Save the King', and all went home satisfied. They all had their say, and, after all, nobody wants his cause near as bad as he just wants to talk about his cause.

For Latitude to Speakers

"England, you solved that problem. You certainly
(Continued on page 45)



John Smith 6/10/27

The Motion Picture Producers and Distributors of America joins with other arts and industries of the world in offering its congratulations to His Majesty King George V of England on the occasion of the Silver Jubilee of his reign as King of Great Britain and the British Empire. In extending felicitations to King George V and Her Majesty Queen Mary, the American motion picture industry recognizes with appreciation that the friendly relations of the English speaking people of the world have been preserved and enhanced during His Majesty's reign.

W. H. L. Hays



It is gratifying to look back with pride on the twenty-five years during which His Majesty King George the Fifth and Queen Mary have ruled the British Empire. I wish their Majesties twenty-five more years of sovereignty; and congratulate The Canadian Moving Picture Digest for its service in the publication of a Silver Jubilee Issue in honour of King George the Fifth and Queen Mary, which gives the American Film Industry an opportunity to add to the world-wide felicitations which have been expressed on this memorable occasion.

Karl Kammig



It is with pleasure that I take this opportunity to send a message of good wishes to Their Majesties, King George V, and Queen Mary, who with their people of the British Empire celebrate the Silver Jubilee of Their Majesties' Reign.

The growing popularity of British Films has helped to stimulate the friendly relationship which has always existed between the peoples of the American Continent and those of Great Britain and the Dominions which form the Empire. May this Friendship and spirit of Goodwill ever continue.

P. J. Nathan



Through the Canadian Moving Picture Digest I wish to extend to His Majesty, King George V of England, and to Her Majesty, Queen Mary, my personal felicitations on the occasion of the Silver Jubilee of their reign as King and Queen of Great Britain and the British Empire and to join my confreres of the moving picture industry of Canada and the other Dominions in wishing them and the people of the British Empire a continuance of peace, prosperity and happiness.

Adolph Zukor



Congratulations on your splendid Jubilee issue. This is a worthy undertaking and is deserving of the highest praise. The Silver Jubilee of Their Majesties, King George V and Queen Mary, inspires Motion Pictures to join the world of nations in wishing long life and happiness to Their Majesties.

R. B. Warner



All Canadian exhibitors should rejoice with you in the splendid undertaking which is the Jubilee issue of The Canadian Moving Picture Digest, in which we honour the Silver Jubilee of His Majesty King George V, and Her Majesty, Queen Mary.

MAJOR ALBERT WARNER.

Vice-President, Warner Bros. Pictures, Inc.



The Canadian Moving Picture Digest takes a step forward with its Jubilee issue in honor of Their Majesties, King George V and Queen Mary. Long may they reign!

All Canadian Exhibitors should rejoice with you in the splendid undertaking which is the Jubilee issue of the Canadian Moving Picture Digest.

JACK WARNER,

Production Manager,
Warner Bros. - First National Studios.



A British and American Film Industry Pay Their Respects to Their Majesties

THE Canadian Moving Picture Digest is the one British motion picture trade paper on the American continent. It was established in 1915, and published since that date in Toronto, Ontario, Canada.

Its circulation covers the entire Film Trade of Canada, which includes the production, distribution and exhibition of motion pictures. Its circulation also includes the producers and distributors of motion pictures throughout the United States, and the British Empire, in addition to leading theatre-owners in various parts of the British Empire, and the United States.

It has a contact with leading newspapers and magazines throughout Canada, the United States, and Great Britain, in addition to India, South Africa, Russia, Denmark, Japan, and other foreign countries, interested in motion picture activities.

It is the property of its owner and editor, Ray Lewis, born in Toronto, who is the first woman to publish and edit a motion picture trade paper. Miss Lewis is the wife of Joshua Smith, an English portrait painter.

SINCE 1917, Miss Lewis has sponsored and advocated the distribution of British pictures in Canada. In 1919, as a personal representative of Messrs. Jules and J. J. Allen, Miss Lewis visited London and purchased British pictures for Canadian distribution.

Miss Lewis advocated the direct sale of British pictures to Canada, being directly responsible for the change in the British producer-distributors' policy of sales for Canadian distribution; the former policy was to sell British pictures to U.S. distributors with Canadian Rights included.

In a series of articles written by Ray Lewis, in the *Kinematograph Weekly* of London, she campaigned for direct sale of British pictures to Canada, and for a policy whereby British producers would adhere to British literature, background, atmosphere for the production of British pictures, replacing that desire on the part of British producers to imitate American productions.

Many contracts and contacts for the distribution of British pictures in Canada were made through the advice, suggestions and campaigning of Ray Lewis. The first association between British International Pictures and Regal Films was made through the advice of Ray Lewis. When Mr. Oscar Hanson, through Educational Films, Limited, organized a department for the distribution of British pictures, Miss Lewis co-operated with Mr. Hanson to make the project mutually profitable to the British producers and Educational.

IN 1930, during the Imperial Economic Conference, Miss Lewis made a survey of the British studios at the request of the Rt. Hon. R. B. Bennett, Prime Minister of Canada, who was an ardent supporter and advocate of British picture distribution in Canada.

It was Ray Lewis who in conference with Mr. C. M. Woolf, Mr. Michael Balcon, producer of the Gainsborough Pictures, and who is now supervisor of Gaumont-British Productions, who promoted the present contract for the distribution of Gaumont-British Pictures through Regal Films Limited, of Canada, thereby securing for the dominant British producing and distri-

buting company, the same major distributing facilities in Canada, as that which distributes the Metro-Goldwyn-Mayer product.

The improvement in the quality of British pictures was due to the fact that American Finance inspired British Finance to invest and co-operate in the establishment of a greater and better British Film Industry, and further due to the fact that the invention of Talking Pictures made the English-speaking voice a screen asset; the histrionic ability of British stage stars valuable for both British and American pictures.

We must not overlook the investment of Fox Film Interests to the extent of \$20,000,000 in the dominant British Film company, namely the Gaumont-British; added to which was the far-seeing and wise showmanship of Mr. N. L. Nathanson who pioneered British pictures in Canada for distribution, and advocated a greater co-operation between the British and American film interests. Both British and American Film industries have added to their strength, financial resources and stability.

ON a memorable occasion, a luncheon sponsored by the Federation of British Industries, H.R.H., Edward, Prince of Wales, was the guest of honour. In closing his address he said, "Take the British Film Industry seriously, for Trade follows the Film".

Since the day of this Royal advice Britishers and Americans interested in this Infant Industry of Motion Pictures; as it was for two decades called, have worked together knowing that in such a union of Film Forces, in such co-operation Motion Pictures would become a Giant Industry and the governments of the English-speaking people of the world would have a new Servant through which they could educate the masses to the value of the Amenities and Humanities of Life, the traditions of Constitutional Government; through which Great Bodies move slowly but surely toward Reform.

THERE has been no greater force in adding strength and dignity to the power and uses of the screen than that bestowed upon the Screen through the Royal Patronage of the House of Windsor. Their Majesties, King George V and Queen Mary; H.R.H. The Prince of Wales, the members of the Royal Family have given their patronage to many motion pictures and have personally been photographed for screen exhibition.

Presidents and Government Officials of the United States have also given their patronage to Motion Pictures and have utilized the Screen to talk to the people of the United States and the nations of the world on problems of national and international significance and importance. Some other nations have followed the example as set by the House of Windsor and the Governments of the United States in utilizing the British and American Film Industry, as well as their own, for patronage; and through which they could convey their policies and ideals to the nations of the world.

THERE will be no Peace on Earth, no international understanding, no Justice and no Freedom, no Liberty, personal or national happiness unless the English-

(Continued on page 44)



The people of Hollywood take particular joy in joining with the people of the British Empire in the Jubilee celebration of the twenty-fifth anniversary of George V's noble reign. The great number of British artists who have come to the American film colony in the last few years, and the host of our own who have gone to British studios, have promoted to a truly remarkable degree the spirit of understanding, appreciation and friendship which exists between the motion picture industries of the two English-speaking nations. The continued warmth of feeling between our countries is vital to the peace and prosperity of the world at large, and to its perpetuation we shall always devote ourselves, through the internationalism of art and industry that is the motion picture.

J. R. McDONOUGH
President, RKO Radio Pictures Inc.



It is interesting to note, at this time when the British peoples all over the world are celebrating the twenty-fifth anniversary of the accession of George V and Queen Mary, the remarkable achievements of the cinema in knitting together their great Empire, and in bringing closer to the Motherland, in thought and understanding, our own United States of America. In the past twenty years the motion picture, with its constant exchange of artists and ideas, has united the world's two great English-speaking nations in a fashion unknown before. The American film world fervently hopes and trusts that our work may further promote the friendly understanding and peaceful communion between our two countries.

NED E. DEPINET

Vice-President, RKO Radio Pictures Inc.



At this time of great rejoicing, with all the far-flung outposts of the British Empire joining in the celebration of the Silver Jubilee of Their Britannic Majesties, it is salutary to remember how vital a part the arts of the radio and the motion picture have played in bringing close together the great families of English-speaking peoples all over the world. When His Majesty's voice was heard in the four corners of the earth on Jubilee Day, the triumph of man's victory over time and space received its most thrilling expression. We of the American radio and film industries rejoice with our Canadian friends and neighbors in the completion of twenty-five years of His Majesty's fruitful reign, and in the warm amity which exists between two great nations.

M. H. AYLESWORTH

President, Radio-Keith-Orpheum Corporation
and National Broadcasting Corp.



The Queen's Doll's House

IN 1923, a project for a Queen's Doll's House was inspired by the Princess Marie Louise, cousin of His Majesty King George V. It was proposed to invite leading English artists, artisans, the English world of Arts and Letters to participate in making the Queen's Doll's House a miniature exhibition of the finest examples of English Artistry through which to collect Funds in aid of the Queen's Charities.

The Princess Marie Louise directed letters personally to the English artists inviting these to participate in the Queen's Doll's House. Mr. Joshua Smith, member of the Royal Society of British Artists (R.B.A.) was invited to contribute a portrait. The letter was forwarded from Mr. Joshua Smith's London address to his address at Toronto, Canada, where he was then resident, having married the Canadian-born editor and publisher of the Canadian Moving Picture Digest, namely Ray Lewis.

It was decided to search for "the loveliest child in Canada" in order that this Canadian child might sit for a portrait; and in this regard Miss Lewis conferred with Mr. Joseph E. Atkinson, President of The Toronto Daily Star, who entered into the spirit of the search for Canada's loveliest child, appointing Main Johnson of The Toronto Daily Star to co-operate with Mr. Smith.

The response from mothers and fathers of lovely children required an entire special department to take care of the photographs which were sent in. The lists numbered thousands and thousands. Judges were appointed after an approximate three months' campaign, and little Doris Hyde was selected as "Canada's Loveliest Child".

A visit of Doris Hyde, who was then about four years old, to the studio of Joshua Smith, the artist, revealed that she was even lovelier than her photograph revealed. A portrait of Doris Hyde was painted by Joshua Smith, in miniature, and an exquisite frame of pearls for the portrait, including a necklace was presented by Ryrie-Birks.

The Hon. Mr. Larkin, who was then High Commissioner for Canada, and resident in London, presented the portrait of Doris Hyde to the Princess Marie Louise on behalf of Joshua Smith; and the portrait was hung in the room in the Queen's Doll's House called the Princess Mary Room.

A motion picture of Doris Hyde, at the Studio of Joshua Smith, being painted for her portrait for the Queen's Doll's House was made, and recently this Moving Picture was shown to travellers, on the Canadian Pacific ocean liners, who were bound for England. The picture was incorporated in a series of Interesting Events of ten years ago; and curiously it so happened that the artist was travelling to England on the Duchess of Richmond which exhibited this very motion picture, much to the surprise of the artist who saw himself upon the screen for the first time.

One of the most interesting exhibits at the British Empire Exhibition at Wembley in 1924 was the Queen's Doll's House, planned by Sir Edwin Lutyens. Every room and article in the Lilliputian House is to the scale of one inch to the foot. The Queen's Doll's House has been installed in a special room at Windsor Castle.

The reproduction of the portrait of Doris Hyde on this page is from the portrait painted by Joshua Smith, R.B.A. for the Queen's Doll's House, and has been reproduced with his permission.



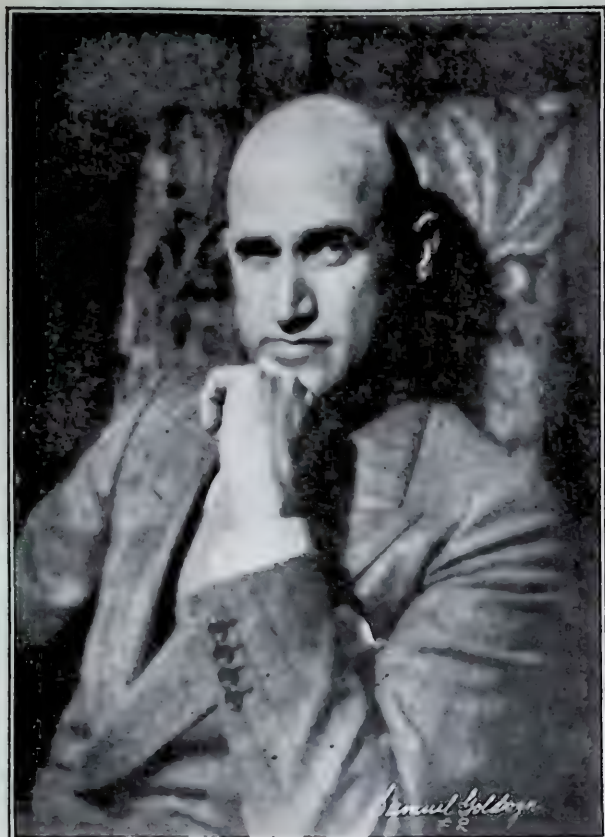
Doris Hyde
"Canada's Loveliest Child"
After a portrait by Joshua Smith, R.B.A.
Painted for the Queen's Doll's House



Felicitations to His Majesty, King George V, and to Her Majesty, Queen Mary, on the occasion of the Silver Jubilee of their reign. My sincere wish is that they enjoy good health and that their reign continue long and happy.

JOSEPH SCHENCK

President and Chairman of the Board,
United Artists Corporation

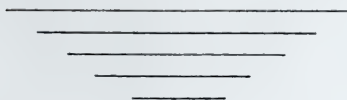
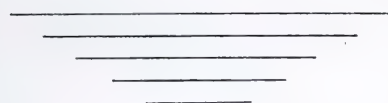


SAMUEL GOLDWYN

President of Samuel Goldwyn Productions Inc., Ltd.



The motion picture industry joins me in congratulating King George V and Queen Mary on the occasion of their Silver Jubilee and in the wish that their lives henceforth be blessed through the goodness they have bestowed during their reign.



My felicitations to the King and Queen of England on the twenty-fifth anniversary of their reign. May the Silver Jubilee be the forecast of the Golden Jubilee to come.



WALT DISNEY

President, Walt Disney Productions



May we join with the Canadian Moving Picture Digest in wishing His Majesty, King George V of England, the most joyful fruition of twenty-five years of the kind of ruling that makes Anglo-Saxons proud of their institutions.

R. H. Cochrane



Ray Lewis Interviews Constance Collier at Hollywood

NO MORE British player has come to the American Film Industry than Constance Collier whom I interviewed at the Metro-Goldwyn-Mayer studios, Culver City, Calif., recently:

"Which of your characters have you loved best, Miss Collier?" I asked, and Constance Collier looked at me with an amused smile as she replied, "I loved them all, but perhaps best of all, 'Nancy Sykes' and 'Trilby'. 'Cleopatra' always awed me". I knew then that I had opened up the Flood-gates of Yesterday, as the poets say, and soon Constance Collier would come sailing through upon this Argosy of Memory.

"Sir Gerald Maurier laughingly said of me, 'You were born in the prop corner and swallowed a powder puff'. So it appears to me looking back at almost five generations of theatrical association. My ancestors were tragedians, comedians, pantaloons, clowns, heroes and heroines of the stage. Strolling players who walked from village to village, like the Druids of old who strung their prophecies upon their psalteries or lyre. My ancestors gave *al fresco* performances on the village green and were, in accordance with the statutes of England, Elizabethan legislation not since repealed, 'Rogues and Vagabonds', and so are we all in Merrie England if the Statutes of the Land have any significance. But Merry Rogues and Gallant Vagabonds we must be for many have felt the touch of the King's sword upon their shoulder receiving that degree of distinction which has made these gentlemen of the King's Realm, Sirs and Baronets, and the ladies, Dames.

QUEEN ELIZABETH loved her vagabond players and her designation of them as 'rogues' was an affectionate term. 'All the world's a stage and all the men and women merely players', Shakespeare voiced the voice of his Queen when he penned that philosophy. That was the romantic age and God Be Thanked we again approach such an era. The War smashed many things which were beautiful, it also gave us many beautiful things and strengthened some of us in our beautiful beliefs, our faith and loyalties.

"After the War and during the War, Tragedy upon the Stage died. What player, what author could imitate the tragedy of the people during the World War? Those who came to the theatres came with eyelids swollen and red with weeping, with tears in their heart; they came to forget and the Stage sought to give them a respite from their Memories.

THE generations which followed the War had tasted Tragedy and were indifferent to the appeal of suffering and pain. They were callous to the appeal of the finer arts, the finer impulses of life. Today the new generation, the new babes of a bigger and better civilization are being born with a new-born faith; an era of romanticism approaches, indeed it is here. That is why stories of nobility, stories of courage are coming into their own, that is why the public adores 'David Copperfield' and will love 'The Tale of Two Cities'. That is why 'Sequoia' has had such an appeal. Indeed humans should study animals to learn the truth of sentiment, of faith, of loyalty. 'Sequoia' is among the loveliest of the

pictures which have been made. The animals have retained that which we as humans have lost. They, the animals, have nobility, benevolence. It is amazing that animals should give us such a portrait, that an animal such as Malibu should reveal to us that God-Like Expression which was Designed for Man." It is needless for me to explain to you that Constance Collier is passionately fond of dogs, one of her favorites being the smallest Sealyham in the world.

"Browning said, 'What I desire to be and was not, comforts me'. Man can best be viewed in perspective. Look at him from the top of a building and he is as a microbe, look at him from a different perspective and he is a giant. Robert Hichens said, 'Some human brain conceived 'The Sphinx', here is an example of perspective which makes man a giant. Someone said we 'walk from the womb to the tomb'; it matters only that we walk and that Mercury gives wings to our tread." Constance Collier was thinking out loud, and I was there privileged to hear these Jewels of Thought.

ONCE I interrupted this revelation through which Constance Collier revealed herself to quietly inquire, "What difference, if any, do you find between the Stage and the Screen? Miss Collier paused for a moment before replying, and then looking at me kindly, friendly, we like each other, Constance Collier and Ray Lewis, because we too have visions of people as great as their divine impulses, she said, "The Screen looks in the eyes of nature straight, the Stage is always a portrait slightly larger than life-size".

"The Stage," continued Constance Collier, "desires always to eliminate the space between the players and the public, to obliterate the footlights of illusion, the Screen requires stage experience, the histrionic legacy of the history of the stage, but it also requires a new technique and art peculiar to itself for expression."

YEARS ago I saw Constance Collier in a motion picture in colour. It was "The Bohemian Girl", an Ideal Films production. The cast was a notable one and included Ellen Terry, Ivor Novello, Gladys Cooper in addition to Constance Collier. Following the production of this picture Constance Collier was seriously ill; and friends hearing of the Banting Insulin discovery persuaded Miss Collier to take the treatment. She was among the first successful patients to prove the efficacy of such treatment and rejoices with Canada in the knighthood of Dr. Frederick Banting.

"Mr. Louis Mayer is finding me a story. He is such a kindly man," said Miss Collier. "He reminds me of the kindness of Charles Frohman who was better even than his word. I was associated with Charles Frohman for five years and I never had a contract. He was a man of integrity. That is what the world is mostly in need of today, integrity, an understanding of its significance, its meaning and its interpretation. But the world will come to such an understanding. It will recover the finest attributes of life, those which we have lost, namely, friendship and loyalty.

(Continued on page 45)



Louis B. Mayer, Vice-President in charge of Studios, Metro-Goldwyn-Mayer Pictures, Culver City, Calif., dictates a Silver Jubilee message to Ray Lewis: Mr. Mayer is well-known in Canada, being a son of St. John, New Brunswick, which city awaits a visit from this celebrity of hers, in order that she may give to him the Famous Keys of St. John. Mr. Mayer's activities are not confined to Motion Pictures; he is a public-spirited citizen who feels that his job in life is to be of service:

"May I through the pages of The Canadian Moving Picture Digest extend sincere good wishes to His Majesty King George V, and Her Majesty Queen Mary, who together symbolize the strength of the British Empire."

I trust that the Silver Jubilee of Their Majesties' reign will mark the beginning of an era of even greater peace, happiness, and success for the millions of loyal subjects who are deeply devoted to their King and Queen."

LOUIS B. MAYER



It is our privilege and pleasure to join in the tributes to their Gracious Majesties, King George and Queen Mary, on the occasion of the Silver Jubilee of their reign and to acknowledge the splendid encouragement Their Majesties have extended to the progress of British films which, during their reign, have achieved an enviable position in Canadian theatres and throughout the world.

In expressing the love and loyalty of members of this organization to Their Majesties we express, too, the wish of loyal Canadian exhibitors that the productions of British studios will help to unite the people of their Empire in a bond of understanding and fellowship, as well as providing joy and inspiration to millions of their subjects and giving an appreciation of British ideals of justice and freedom to the people of other lands.

Let us hope that the future years of Their Majesties' reign will be marked by even greater happiness and prosperity, a happiness and prosperity which will be shared by their subjects all over the world.

HENRY L. NATHANSON,

General Manager.

IN 1935 - 1936 GO AHEAD *with* GAUMONT-BRITISH!

EXHIBITORS OF CANADA—

What will audiences want in the new season?

The answer is **QUALITY ENTERTAINMENT**. The public is educated to expect big things. You will need big pictures to meet the demand.

British product is getting better each year. You know it--your patrons know it. Canada's leading theatres are making more money with British pictures than with any others. The **BEST** of the British Product is what **YOU** want.

Gaumont-British is delivering a greater number of box-office successes each year. The biggest hits will be excelled in 1936. Better than the best!

Last year Gaumont-British entered the American market. The finest theatres in the United States are playing Gaumont-British. What they have they'll hold! The finest Hollywood pictures will be surpassed.

Look on the following pages. Read the details of sixteen new Gaumont-British productions. 16 pictures of International appeal. All planned to meet the needs of a world market.

Each a big attraction. Big in conception, in story, in cast, in production, in showmanship. Pictures you will be proud to show in your theatres.

Celebrate the Jubilee Year by signing up the greatest array of pictures ever offered to Canadian exhibitors. You cannot afford to be without the Gaumont-British Group in 1935-1936!

REGAL FILMS LIMITED

Canadian Distributors



0 AHEAD
WITH
AUMONT-
RITISH
'35-'36



4 ★ ★ ★ ★

SPECIAL

KIPLING'S "SOLDIERS THREE"

(1)

Like "Lives of a Bengal Lancer". Rogues. Reprobates. Regulars. In a hard boiled army. The best beloved trio. In all modern literature. With the Colonel's lady. And Judy O'Grady. Sisters under the skin. Immortals. Immortalized anew. Story by Rudyard Kipling. Director, Walter Forde.

"RHODES, THE EMPIRE BUILDER"

WALTER HUSTON

(2)

The star of "Dodsworth". In the impossible. A better role than "Dodsworth". Rhodes, the Empire Builder. Rhodes, the King of Diamonds. At 17 an invalid. With one year to live. At 18 a self-made millionaire. Rhodes, who wrested Africa from the savages. Rhodes of Rhodesia. Fantastic. Incredible. Real. True.

UNTITLED - GEORGE ARLISS

(3)

"The Iron Duke" and "Richelieu" proved once again that Arliss is the old master. Reliable. Dependable. Irreplaceable. He always comes through. His picture will be selected from 3 stories. These have been reduced from exactly 27. When it is finally selected it will be produced with both eyes on the box-office.

"THIRTY-NINE STEPS"

ROBERT DONAT - MADELEINE CARROLL

(4)

The hero of Monte Cristo. The man every one wants. Fans. Studios. Exhibitors. In the role that every star wants. A daring adventurer. In a mystery thriller. From the famous novel by John Buchan, Canada's new Governor-General. Madeleine Carroll co-stars. In her best role since "I Was A Spy". Director, Alfred Hitchcock.

"THE PASSING OF THE THIRD FLOOR BACK"

CONRAD VEIDT

(5)

A boarding house. Every commandment broken. By every lodger. A stranger rents the third floor back. Every lodger senses his spirit. Is redeemed. Hundreds of pulpits have sung its praises as a play. Thousands will sing its praises as a picture. Story by Jerome K. Jerome. Director, Berthold Viertel.

"THE TUNNEL"

CONRAD VEIDT - MADGE EVANS - RICHARD DIX

(6)

Since men first laid the cable under the ocean from America to Europe. Men have dreamed of topping this feat. With a tunnel from New York to London. And here we have it. In a brilliant picture like "F.P.I." Laid in the future. Fantastic. Dynamic. Dramatic. Romantic. Director, Maurice Elvey.



4 ★ ★ ★ ★

FEATURES

GO AHEAD
WITH
GAUMONT-
BRITISH
IN '35-'36

"THE BARRIER"

(1) The dramatic, fascinating story of the building of the Canadian Pacific. A living monument to the vision of those dauntless men who overcame tremendous obstacles to build a railroad that joined two mighty oceans and created a young, vigorous, united nation — Canada. Based upon Alan Sullivan's epic Canadian novel, "Track of Destiny," published in Maclean's Magazine.

"KING SOLOMON'S MINES"

(2) Diamonds. Rubies. The jewels that inspired the phrase "King Solomon in all his glory." Found in darkest Africa by four fearless adventurers. After thrilling adventures with giant natives and a gorgeous goddess. The thrills of "King Kong," Frank Buck's stories . . . plus. Story by Sir H. Rider Haggard.

"FIRST A GIRL" - Jessie Matthews - Sonnie Hale

(3) The feminine Fred Astaire. Princess Personality Herself. The girl with everything. Praised by every critic. As no new star has been praised in years. In a musical designed to display her amazing versatility. As a dancer. As a singer. As a comedienne. As an actress. And as a bewitching personality.

"KING OF THE DAMMED" - Conrad Veidt - Helen Vinson

(4) Convicts revolt. On the Isle of the Damned. Ruthless murderer appoints himself dictator. Kidnaps prison governor's daughter. Then the sleepless vigil. 24 hours a day. Day after day. To keep this one woman for himself. Rebelion. Revolution. Retribution. Story by John Chancellor. Director, Walter Forde.

"SECRET AGENT" - Madeleine Carroll - Peter Lorre

(5) Spies. Secret codes. Secret rendezvous. Secret plots. Intrigue. Counter intrigue. Lovely sirens luring men to death. Suspense beyond endurance. The star of "I Was A Spy". And the star of "The Man Who Knew Too Much". Match wits. In counter espionage. Story by W. Somerset Maugham.

"THE CLAIRVOYANT" - Claude Rains - Fay Wray

(6) A mind reader. A seer. A prophet of the future. With a stunning beauty as his medium. Able to tell all. And foretell all. Except what is to befall those he loves. Weird. Creepy. Uncanny. Mysterious. Sensational. His best role since "The Invisible Man". Story by Ernst Lothar. Director, Maurice Elvey.

"DR. NIKOLA" - Boris Karloff

(7) The impossible made possible. Frankenstein out Frankensteined. Absolutely unbelievable? Absolutely, definitely, thrillingly believable. Horror piled on horror. Shocks piled on shocks. Thrills piled on thrills. Hair raising. Breath taking. Heart tearing. Blood chilling. Story by Guy Boothby. Miles Mander will direct.

"THE MODERN MASQUERADE" - Jessie Matthews

(8) An unexpected inheritance. Winning a sweepstake. Discovering an oil well. Selling an invention. Marrying an heiress. And two Jessie Matthews' productions in one program. Blessings of Dame Fortune. That come once in a lifetime. Music. Dancing. Youth. Fashions. Beauty. Comedy. Romance.

JACK HULBERT PRODUCTION

(9) Versatile, jolly, genial. Most popular screen comedian. In one of the gayest comedies of his career. Designed for the American market. Displaying Jack's versatility as comedian, dancer extraordinary, singer, etc. Cheery, sparkling, wholesome. Fun for the family.

CICELY COURTNEIDGE PRODUCTION

(10) England's great comedienne and character actress in the most ambitious production of her career. An amazing blend of song, comedy, action, romance. Supported by the strongest cast in years.



PROFIT is the big word in business. That's why we feel you will be keen to make a deal for the G-B product.

Your patrons know values. They want the **BEST** British pictures. Satisfy that demand in the new season. Look at these pictures from their standpoint and we know you will have no hesitancy in making an equitable deal for these pictures.

The **BEST PICTURES** in the **WORLD** are what you will get. The big Gaumont-British successes of the past will be excelled in 1935 - 1936.

6 - 4 Star SPECIALS

10 - 4 Star FEATURES



REGAL FILMS LIMITED

Calgary - Montreal - St. John - Toronto - Vancouver - Winnipeg



Congratulations, Ray Lewis, on the Silver Jubilee issue of the Canadian Moving Picture Digest.

It is indeed an honour to extend a humble personal tribute to the most beloved monarch of modern times. LONG LIVE THE KING!

H. J. Atkinson

Regal's British Film Representative On Forward March of British Films

By DEWEY D. BLOOM



DEWEY D. BLOOM
Manager, British Division,
Regal Films Limited

THE film business as we know it today is almost entirely a development of the past twenty-five years; and it is, therefore, no distortion of fact to claim the Silver Jubilee of the King and Queen as coincident in most respects with the Silver Jubilee of the modern screen. The rapid advancement of the screen is not paralleled by any other art or industry.

The picture business moves — fast. The past twenty five years have seen great changes and, excepting the introduction of sound, no development has been as phenomenal as the growth of the British film industry. A year ago, a few years ago, a world market for British films was a vision. Today — British films are being played in the finest theatres in every land. The output of Britain's leading studios has gained a status of equality with the finest of American product all over the world. Leading the advance of British films are the studios of Gaumont-British, the largest and most modern in Europe, in which the finest technical and creative brains in the industry are employed.

British Film Revival

The revival of Britain's film industry following the winning of the Great War to which all else was sacrificed, was upset by the development of sound. An added burden to a struggling industry. It took brains, courage, resources, determination, to overcome that handicap. The same qualities that built an Empire of great nations; the will to win was not to be denied. The old equipment was scrapped, new finance was obtained, technicians and directors were developed, the genius of British writers and the finest British acting talent was engaged to build a new industry. The earliest talking

picture efforts lacked perfection, but each year a great improvement was evident. The success of British pictures in the national market was followed by triumphs in Empire countries, but a market in the United States was vital to the fullest development of British studios.

Gaumont-British in the U.S.

A nation-wide organization was established in the United States last year by Gaumont-British, the largest entertainment enterprise in the world. The results exceeded all hopes. A series of pictures was released and acclaimed by press and public. The success of these films in the world's richest film market encouraged Gaumont-British to plan a series of super-productions to be released in the coming season. The advantage gained must be retained.

It was obvious that to hold the position they attained in competition with American producers the pictures to be released in the coming year must be better than the best, so instructions were given to the studios to spare no expense or effort in producing the finest lineup of box-office attractions ever offered to American exhibitors. The result cannot help but be beneficial to us in Canada where Gaumont-British films are firmly established.

G.-B.'s Sweet Sixteen

A group of sixteen Gaumont-British productions to be released to Canadian theatres in the 1935-1936 season is outlined on previous pages. The box-office value of each picture will be appreciated by all shrewd buyers. The exhibitors who know screen values will welcome the visit of Regal's salesman as an opportunity to get the world's best screen entertainment at equitable terms. The term "sweet sixteen" was phrased to fit the new season's choicest group of box-office sweethearts.

Quality British Pictures

Nowadays the public is shopping for QUALITY entertainment. The day of the ordinary and stereotyped is over. Canada wants British pictures of quality, the finest of the British product. The earlier prejudice against British pictures was caused by inferior sound and unsuitable product, but year by year the British product has been getting better and better. You know it — your patrons know it. Look over the new Gaumont-British list — again, and remember you will get pictures of technical perfection in which acting of the highest standard is combined with authentic settings and stories of universal appeal.

Keep up with the times, you must go ahead with the industry. Go ahead with Gaumont-British in 1936.

A Tribute

"For the first time in its history the screen is aware of the fact that intelligence may be exhibited for the trying. If it were not for British competition, I fear Hollywood would never have emerged from its complacent attitude. I do feel the industry is on its toes now, making a sensible effort to turn pictures out of the selfish course of commercialism into the truer and so, of course, more lasting, channels of art."

—LOUISE MACE,
Springfield, Mass., Republican.



Greatly appreciate your publishing special Jubilee Issue of The Digest as this gives me opportunity on behalf of myself and the Gaumont-British Picture Corporation of America to offer to Their Majesties The King and Queen sincere congratulations on the occasion of their Silver Jubilee.

ARTHUR A. LEE,

Vice-President and General Manager,
Gaumont-British Pictures Corp. of America



The whole world rejoices with Great Britain on the occasion of the Silver Jubilee of King George V. Everybody in the motion picture industry must be pleased to avail himself of this opportunity to extend his felicitations on this happy event. The production of British stories in American motion pictures and the appearance of British players in American-made pictures have helped to bring about a better understanding between Great Britain and the United States.

SPK



This auspicious moment in the history of the British Empire affords me the welcome opportunity to felicitate Their Majesties King George V, and Queen Mary, and to express my pleasure at the friendship which has grown up between the British public and ourselves during the glorious years of Their Majesties' reign.

Through the medium of the Motion Picture our respective countries have forged a strong link of friendship giving us mutual interest and understanding.

Cecil B. DeMille.

Reviews and Previews

TUCSON

Tucson Opera House — Lawrence Weaver, Manager
 "G. MEN" (Warner Bros.)
 Running Time—85 Minutes

Brick Davis	James Cagney
Kay McCord	Margaret Lindsay
Jean Morgan	Ann Dvorak
Jeff McCord	Robert Armstrong
Collins	Barton MacLane
Hugh Farrell	Lloyd Nolan
McKay	William Harrigan
Gerard	Russell Hopton
Leggett	Edward Pawley
Durfee	Noel Madison
Bill	Monte Blue
Eddie	Regis Toomey
Venke	Harold Huber
Gregory	Addison Richards
Man	Raymond Hatton

Directed by William Keighley

WARNER BROTHERS-First National Studios have succeeded in making the biggest scoop of the year with the first picture of a future cycle dealing with the Department of Justice's war on the Gangs. Several other companies have pictures dealing with this subject now in production, but it was left to Warners to be the first to have their pictures released.

"G. Men" is a sure-fire box-office hit. Based on headlines that have screamed across the front pages of our journals for the past couple of years, this picture is sure to fire the imagination and to arouse the enthusiasm of all public-minded citizens. Incidents such as the infamous Kansas City Massacre have been reproduced upon the Screen with such reality and vividness that you will feel cold chills running up and down your spine, as machine guns spatter Death right and left.

That two-fisted "tough-guy" of the Flickers, Jimmy Cagney, has jumped the fence and is now seen on the side of Law and Order in the role of a Department of Justice operative — a "G. Man". Jimmy, a lawyer, joins the Government service when his pal, Eddie, is "rubbed out" by gangsters. Jimmy has been raised and educated by a big-shot bootlegger, McKay, and Jeff McCord, his superior, is suspicious of his underworld connections. However, Jimmy vindicates himself by saving McCord's life from a gangster's attack. The two, with a band of other operatives and some State Police trap a dangerous gang in their hide-out, and after a vicious battle capture or slay every member of the gang but its chief, the Public Enemy No. 1, Collins. Later Jimmy himself fights it out in a hand-to-hand battle with Collins who dies as he lived, by the gun, while Jimmy takes to himself a wife in the person of McCord's sister, Kay.

The picture is a fitting tribute to that branch of Justice that eliminated from society such mad dogs as Dillinger, Hamilton, "Baby Face" Floyd, and many others, in many cases losing their own lives in the effort. For the first time on the Screen the mobsters are shown for what they really are, murderous fiends who should be shot down on sight. This picture more than anything else should abolish from the minds of the hero-worshipping public the halo that for so long has hovered over the heads of our most notorious public enemies, and for

this great service Warners should be awarded a sincere vote of thanks.

Jimmy Cagney has never given a better characterization, nor one that should gain him more public sympathy. As the pet nemesis of the underworld, he is perfect, nor does he fall down in the light comedy sequences. Robert Armstrong as Jeff McCord, does a really first class job, and one that should gain him many fat parts — fat in salary, I mean. Edward Pawley and Barton MacLane as the two leading gangsters are most convincing and seem particularly suited for those "heavy" roles. Pawley in fact is a double of the late-but-not-lamented John Dillinger, and during the great man-hunt for that gangster, Pawley was frequently stopped by police and narrowly missed arrest on several occasions. Margaret Lindsay and Ann Dvorak both do good work as the feminine leads, Miss Dvorak being given another chance to sing and dance, both of which she did most satisfactorily in "Sweet Music". Others in the cast worthy of special mention include: Lloyd Nolan, Russell Hopton, and an old friend, Raymond Hatton.

"*Gay L.*"



Allied Exhibitors of Ontario Limited

*joins the Industry of Motion Pictures
 in sending congratulations to*

His Majesty King George V.

As Canadian Theatreowners we rejoice in the Silver Jubilee Celebration; and extend to Her Majesty, Queen Mary, our best wishes. May God Bless The King and Queen, giving Their Majesties a long and happy reign.

GORDON FILMAN

President of the Allied Exhibitors of Ontario

We are happy to send, through Canadian Moving Picture Digest, our felicitations to His Majesty, King George, and Her Majesty, Queen Mary, on the celebration of their glorious Silver Jubilee. May they be spared many more years in which their wise and kindly influence can continue to encourage a better understanding among the peoples of a troubled world.

E. W. HAMMONS

President, Educational Productions, Inc.



"We, of Famous Players Canadian Corporation, welcome this opportunity of joining in the worldwide rejoicing upon the occasion of Their Majesties' Silver Jubilee.

"We are proud to be a part of the Motion Picture Industry which we feel has played no small part in fostering good-will and a better understanding among English-speaking people."

J. J. Fitzgibbons.

Today

Pass the Fatman Bill.

"G-Men" Discourage Crime.

Mr. Weiss Knows Now.

They Love King George.

—BY ARTHUR BRISBANE—

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Warner Brothers are showing in New York a picture called "G MEN," encouraging citizens, hitherto hopeless, concerning the national crime wave.

"G MEN" shows what is actually happening to criminals, not what is *expected*.

The good work is done by government agents.

Criminals engaged in gambling see one of their associates arrested by a "G man" two blocks from the room in which they sit. The head criminal, seizing a "reacher," a long-range rifle, kills the government agent as he puts the handcuffs on the criminal.

A young lawyer, boyhood friend of the dead agent, decides to avenge him, joins the "G men," does the avenging most efficiently.

An exciting, interesting story is told, and the moral is "crime does not pay."

If you enjoy seeing virtue triumphant, vice and crime riddled by machine gun fire, the bad girl who has decided to go straight and help justice murdered in a telephone booth, and the good girl kidnaped but rescued to live happily ever after, by all means see "G MEN." Warner Brothers have rendered public service in that picture. It will make the professional racketeer and killer realize that his profession now involves danger.

—Chicago Herald Examiner

The Editorial

A Crime Movie, New Style Worth Seeing

Well worth your while is the film "G-Men," now on view in New York.

It is about crime. But, unlike many crime pictures, it is true to fact, not fancy.

The "G-Men," as you know, are operatives of the Department of Justice.

They are the ones who got Dillinger and a score of other public enemies, who smashed kidnaping as a major American industry, who have done more to make crime less profitable and less popular than any other law enforcement agency.

The film—tense, dramatic, packed with thrills—shows you how the G-Men get results.

It is a picture that every law-abiding adult and every child should see. It paints crime in its true colors, not in those which have been used to glorify it in the past.

It is a picture that every CONGRESSMAN should see. It will convince him that every cent appropriated for the Department of Justice agents is money well spent, and that more money should be made available to the department to increase its force.

And, finally, it is a picture that every criminal should see. Warden Lawes might find it as useful at Sing Sing as his brass band, his football team or his other noble experiments in rehabilitating those who think that crime can be made to pay.

—N. Y. Journal

"G" Men

When you read in this column good words about a movie, rest assured that we, right or wrong, think it is one about which you should be told.

Remember the gangster pictures?

Phooey!

The movies have done an about-face. Men from the department of justice are now the heroes. And they are not inflated, either. "G" men are portrayed in action in a picture of the same name at the Metropolitan Theatre. We saw it. We are glad we didn't miss it.

Suspicious were we in advance that the picture might preach a doctrine of shooting first and asking questions afterward. This newspaper does not trail along with hysterical persons who would allow any dumb policeman to kill any and every criminal.

There is a nice line. "G" men have been taught when to shoot—and, more important, when not to shoot. The picture makes the point. Had it not, no boost would it get here.

See it.

—Boston Traveler

"Three!"

Topping the unparalleled flood of praise and records that have established "G-Men" as the most decisive success in recent picture history, five* great metropolitan dailies add the crowning tribute of flaming editorials proclaiming this Warner Bros. box-office sensation as an instrument of public welfare!... Has your editor seen it?

**And the list is growing daily!*

"G Men"

"G Men," a moving picture that will render public service all over this country, produced by Warner Brothers, is showing now at the Strand Theatre, Broadway and 47th St., New York. It will discourage criminals, give hope to those that dread the crime wave that has been rising higher and higher throughout the country.

The Mirror, beginning today, in a series of pictures, will print "G Men," and its story.

While racketeers are gambling, a counterfeiter comes to borrow a few "centuries," meaning hundreds of dollars, gets them, goes out on the street, is arrested by a "G Man" from the office of the National Attorney General.

One of the gamblers shouts to an assistant, "Give me a reacher." That means a rifle of long range with which a man can be killed at a distance.

The "reacher" aimed from the gamblers' window, kills the "G Man." He dies in discharge of his duty, as many others have done.

Brick Davis, a part played by James Cagney, is a young lawyer, close friend of the murdered man. He gives up his profession, joins the "G Men," vowing revenge for his friend. The complete story which will be told in pictures, shows how criminals in that group of gamblers meet with death at the hands of "G Men." It is a pleasure to see Brick Davis (Cagney) reverse the picture and "bump off" the professional murderers.

Crime doesn't pay, it can't win in the end. Now that the United States Government has made suppression of crime a part of its business, the criminal invites death and will meet it.

Support the 'G Men'!

EVERY member of Congress ought to witness at least one exhibition of "G Men," the new motion picture.

This spectacular film drama represents and ably portrays a great and significant change that has come into American life.

Its tense action will remind the lawmakers, as already it has reminded the screen critics, of an older motion picture called "Public Enemy," which set a vogue for gangster films a few years ago.

And yet—what a difference!

The former gangster films seemed to glorify the "gorilla" and the gunman.

And there was a lot of truth in that characterization of the public mind, for gangsters, be it recalled to our shame, were glorified a good deal in those crime-ridden days.

* * *

THE late and entirely unlamented Dillinger was an outstanding example.

In one widely published photograph Dillinger—a recaptured slayer at the time—was shown with a County Prosecutor's arm flung almost fondly across his shoulders.

Shortly after the photograph was made Dillinger was allowed to break out of jail again, resuming his marauding and murderous career until THE FEDERAL MEN went on his trail in earnest and brought him down.

And when Dillinger died, as one of a series of Federal exploits, the period of "glorification" of gangsters was all through.

Respect for law and order was born again in America. That, briefly recounted, is the film story that "G Men" has to tell.

For "G men" in the criminal argot stands for armed Department of Justice men, who have shown how gangsters and kidnapers may and must be dealt with.

* * *

IT IS very important for members of Congress to see this film for a particular reason.

The stern but laudable business of law enforcement by Federal men has been carried on vigorously since Homer Cummings became the Attorney-General of the United States.

The "G men" themselves belong to the Division of Investigation, under J. Edgar Hoover, in his department.

Against enormous odds of too few operatives, too little money and inadequate equipment, they have undertaken to clear the country of public enemies.

What they have begun they can finish IF ONLY CONGRESS WILL ENABLE THEM TO DO SO—and the best way in which Congress can assist in the vindication of criminal justice is by granting the Department of Justice ENOUGH MEN and ENOUGH MONEY.

This Federal department has proved itself to be THE ONE EFFECTIVE FORCE in suppressing crime, and Congress has been utterly negligent of its duty in cutting down the appropriations that Mr. Hoover demands.

* * *

THAT is why it is desirable for members of Congress to see the "G Men" motion picture play.

Of course, they may find that "G Men" is realistic in its scenes of crime suppression.

But so have our violent and hideous crimes been realistic.

Let us have more of the realism of efficient law enforcement and less of the disgraceful realism of unpunished racketeers and criminals!

Archbishop of Canterbury Speaks to Film Industry

AT a meeting of the theatre owners of the United Kingdom held in London, the Archbishop of Canterbury (Dr. Cosmo Gordon Lang) made the address of the evening. The following are some extracts from his remarks taken from the report in "The Daily Film Renter".

"I am wholly unacquainted with the stars of your firmament. I see pictures in the evening papers of stars and find one star seems very little different from another. Alas! I know so little of your world, but would suggest that you of the kinema trade know very little about me and mine! I think some of you derive the only knowledge you possess of my world from the Sunday Cinema Measure in the House of Lords.

New in History

"There are a few things I do know," said the Archbishop. "That knowledge has been brought home to me this evening. You have discovered and developed a great art, such as has never before been seen in the history of the world. I had the advantage the other day of listening to a brilliant young English producer, who was passionately eloquent regarding this art, and I was greatly impressed. I realize that you are bringing new resources of science to the entertainment and instruction of the people. You have an art with its own technique — wonderful, and wholly new to life, nature and music. Great as its achievements have already been, they are nothing to the achievements your art will reach in the future. You wield a more powerful influence than almost any other body on the life and character of the British people. (Applause.)

"I ask that this immense power should be used with an increasing sense of responsibility. I am not going to be high-falutin'; you do not show films for philanthropy or to improve the race. I know quite well you have to make a profit: you are trying to find out what the public wants, and are trying to supply it. I ask you to remember the public always wants something a few degrees higher than the servants of the public suppose.

Underestimating the Public

The Archbishop then referred to the Press, music and the drama, adding that they also were apt to underestimate the public. Men must needs admire the highest when they see it — not the lowest, and the function of any self-respecting art should be more and more to discover where to reach the public at a higher level, and how to keep them there.

"There is more profit in that," he said, "than in pandering to a lower level. I have read," he went on, "in the report of your Association, that the public are becoming discriminating in the choice of films; your President told me to-night that the sex film is as dead as Queen Anne. I believe you are discovering that it is far more interesting for films to reflect honest British life, of which we have no reason to be ashamed. We have no more use for hectic and exotic pictures; nothing is more popular than a really good story — simple, sensible, and filled with decisive action."

He referred to his presence at the banquet as significant. "You," he said, "and all the power you represent, and those I represent, need not drift apart. We would be partners together in the great cause of providing wholesome recreation."

A Tribute to Their Majesties

(Continued from page 20)

speaking peoples of the world co-operate for the preservation of those Traditions which have come to them through the prophets of the Old and New Testament.

No civilization by any nation, at any time, has equalled, or surpassed the Ethics of the Holy Bible. That we have failed to express these Ethics personally, in our National and International consideration, our Treaties of Trade and Conduct, only proves that we have failed and not the Prophets.

It is not by accident but by God's Intent that the British and American Film Industries find it profitable to co-operate for the perpetuity of each other. They shall make profits, but God Will Make Prophets. The profits will go the way of all flesh, toys, playthings of a people who require such inspiration to work to be ambitious, but the Prophets, their Prophecies, the Civilization which God Will Weave out of such Fabric will be as Elijah's Mantle, a cloak to cover the Nakedness of the World and Ravens will come to feed those who are Hungry!

THE Canadian Moving Picture Digest in the publication of this modest tribute to Their Majesties, King George V and Queen Mary, on the occasion of the Silver Jubilee of their reign, is but the humble servant through which the American Film Industry and the Canadian Film Industry send their felicitations and congratulations to the House of Windsor.

May we, as The Canadian Moving Picture Digest, acknowledge with grateful thanks the co-operation which those represented in our pages have extended to us in making this Silver Jubilee Digest possible, and may we join our friends of the American Film Industry and the Canadian Film Industry, in conveying to Their Majesties our deep regard and respect, our best wishes and prayers that God May Continue to Protect and Bless their reign.

—EDITOR.

Lulu in Hollywood

JUST a little bit of heaven fell from the sky one day and bingo, here was Shirley Temple. Under any title whatever she would creep into your heart and stay there, but the combination of dimples and temper in the "Little Colonel" makes her "technique" absolutely perfect — and how she will be using it some years hence!!! Keep your weather eye open, boys.

"Sequoia", the very name is pleasing to the ear — and what a lesson to we 'uns. Beginning from scratch, literally and figuratively — the constant fight — for what? Just the right for shelter and food and the pursuit of happiness. Will not attempt to review it, because most of you have done that for yourselves, but cannot resist a comparison between the lives of the so-called "beasts" and the rest of us. In the lives of the "beasts" we find absolute love and loyalty together with stark reality, or should I say in spite of it — where they do not fight to kill, unless it is for actual necessities or the preservation of life — and we of the higher species, we two-legged animals, take our guns upon our shoulders and look for "sport", the sport of killing! How enormous we must look to the little fish, with our lines, hooks and what we call, patience. Poor fish — not the suckers in the river, but the human species.

And while we are speaking of names — a picture can be killed with the wrong title. A rose by any other name may smell as sweet, but imagine calling a rose, garlic. Titles for pictures, some pictures are just about as much related. There's box-office in a real title.



Mr. Carl Laemmle (Uncle Laemmle) and Ray Lewis at Universal City armed for a Universal friendship between the United States and Canada.

Constance Collier

(Continued from page 28)

"Recalling these royal attributes of life, I am proud of the friendship and loyalty which Britishers feel toward King George V and Queen Mary. People of other nations, visitors in England have wondered at the affectionate expression upon the faces of English people in watching the King's carriage, or the Queen's carriage go by. They have asked, 'why' we feel this way, and we have replied simply and sincerely, 'It is our King's carriage, our Queen's carriage, it is the English family, the Royal Family, our Family'. God Bless The King and Queen on this day and time of their Silver Jubilee. God give them many happy years, and Jubilees to celebrate, with an Empire of loyal friends, citizens and well-wishers from nations who understand so well the inspiration which gives us voice with which to sing, 'God Save The King'.

Constance Collier is one of the outstanding actresses of this generation, her heart and soul is concentrated on her Job in Life, and she has never, in the whole course of her distinguished career wished for any other life than that of the theatre. Her mother was a tour when Constance was born in theatrical lodgings at Windsor Hill, England.



Will Rogers Invites King George To Come Over and Talk Reunion

(Continued from page 12)

let 'em talk. I wish we would do a little more of that over here. Maybe it would be better for us. We would let 'em get it off their minds.

Recalls Calmness in Strike

"I could go on and repeat a lot of things you read in history of what has taken place in the twenty-five years of the King's reign, but I want to speak of two or three things I happened to see with my own eyes, because I was in England. I saw you people when you were really under fire, in the general strike of '26.

"I landed in England on the opening morning of that strike, and was there throughout it, and it was the spirit of the way the people acted, and that means on both sides, laborers and the other side, too; not activity going on, yet everybody just as quiet, you know, and calm—the whole thing. Well, it really got on us Americans' nerves that nothing did happen. Each had consideration for the other's viewpoint. It was a great insight into the nature of the British people.

"And I was there during the Hatrey trial, which took place at the same time as the disarmament conference, when there was over a hundred newspaper men who left the conference — wasn't much doing there — and they went to the trial and wrote millions of words lauding English justice and the courts, and the points of view of handling the giant swindler like that fellow Hatrey was. I will never forget the judge's talk to that fellow after the verdict.

"We used to be with them and we maybe could make some arrangements with them satisfactory to them that we could get back with 'em. It looks like maybe we bit off a little more liberty than we can handle.

"Lots of my friends thought on account of my having so little tact I would be liable to mention something I shouldn't. I assure you that isn't the case. If the time ever comes when you feel like it, it will be all right with us. Your views we know are honestly well founded and there is never going to be any loss of friendship I assure you.

"Before I close, give my love to Lady Astor and Lloyd George. I know him. Give him my best regards, and oh, Bernard Shaw, but don't tell him I left him to the last. He is kind of sensitive to little things like that. He devils the life out of you English folks, but I know at heart he is kind of fond of you, and he can't go back to Ireland.

"So, long life and happiness to your King and Queen, and even if they don't come over, let us know if there is any chance of us joining you all on about the same terms as Canada is on."

(Reprinted from the New York Times, Sunday, May 12, 1935)

BIG WEEKS AHEAD FOR THEATRES SHOWING RKO-RADIO PICTURES!

CANADIAN SHOWMEN HAVE SOMETHING TO
LOOK FORWARD TO!... **WEEK AFTER WEEK
OF DEPENDABLE PRODUCT!** ... BOX-OFFICE
PUNCH IN EVERY ONE OF THESE CURRENT
AND SOON AVAILABLE ATTRACTIONS



SMART... SMOOTH
... POLISHED ...
PROVING ITSELF
BIG BOX-OFFICE
WHEREVER IT
PLAYS!

WILLIAM
POWELL

GINGER
ROGERS

STAR OF MIDNIGHT

With
PAUL KELLY
GENE LOCKHART
Ralph Morgan, Leslie
Fenton, J. Farrell
MacDonald. Directed by
Stephen Roberts from the novel
by Arthur Somers Roche.

HAILED BY
THE NATION'S
CRITICS AS
ONE OF THE
GREATEST
DRAMAS OF
THIS OR ANY
OTHER YEAR!

THE INFORMER

with
VICTOR McLAGLEN
HEATHER ANGEL
PRESTON FOSTER
MARGOT GRAHAME
WALLACE FORD • UNA O'CONNOR

From the story by LIAM O'FLAHERTY • Screenplay by CLIFF REID
A JOHN FORD PRODUCTION



THE MOST EAGER-
LY-AWAITED PIC-
TURE IN YEARS...
THE FIRST FULL-
LENGTH FEATURE
PRODUCTION PHO-
TOGRAPHED EN-
TIRELY IN THE
GLORIOUS GRAN-
DEUR OF NEW
TECHNICOLOR!



THE PICTURE THAT STAGGERS
THE IMAGINATION WITH ITS
GIGANTIC SPECTACLE... WEIRD
THRILLS... THRILLING ADVEN-
TURE AND STRANGE ROMANCE!

H. RIDER HAGGARD'S

"SHE"

HELEN GAHAGAN
RANDOLPH SCOTT
HELEN MACK
NIGEL BRUCE

PIONEER PICTURES
presents

MIRIAM HOPKINS

in

BECKY SHARR

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FRANCES DEE ★ ★ CEDRIC HARDWY
BILLIE BURKE ★ ★ ALISON SKIPWORTH

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AROU BEN MAMOULIAN
P R O D U C T I O N

DIRECTED BY IRVING PICHEL and LANSING C. HOLDEN



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BEAUTY OF
NEWLY PERFECT
TECHNICOLOR

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DOWN IN THE FURIOUS
STUDIOS THAT THIS YEAR
H PICTURES AS "GAY
SLUFFING OFF FOR THE
WHEN YOU NEED THEM
NG THE BIGGEST PICTURES
M RKO-RADIO PICTURES



BIG WEEKS THEATRES RKO-RADIO

CANADIAN SHOWMEN HAUGHS!

LOOK FORWARD TO!...

OF DEPENDABLE PRODUCTIONS

PUNCH IN EVERY ONE OF THEM

AND SOON AVAILABLE



SMART... SMOOTH
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HAILED BY
THE NATION'S
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ONE OF THE
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THIS OR ANY
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LEAD GIRLS! GAY
TUNES! BRIGHT STARS!
...IN A MUSICAL
COMEDY WITH THE
ACCENT ON THE
HAUGHS!

MUSIC and LYRICS
DOROTHY FIELD
AND
JIMMY MCHUGH



with
ANN SOTHERN
GENE RAYMOND

BILL ROBINSON • MARIA GAMBARELLI
THURSTON HALL • PERT KELTON
DIRECTED BY WA...



THE PICTURE THAT STAGGERS
THE IMAGINATION WITH ITS
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A MERIAN C.
COOPER
PRODUCTION

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THERE'S NO LET-DOWN IN THE FURIOUS
PACE SET BY THE STUDIOS THAT THIS YEAR
GAVE YOU SUCH PICTURES AS "GAY
DIVORCEE", "ROBERTA" AND THOSE OTHER
SUCCESSES . . . NO SLUFFING OFF FOR THE
SUMMER! . . . NOW, WHEN YOU NEED THEM
MOST, YOU'RE GETTING THE BIGGEST PICTURES
OF THE YEAR FROM RKO-RADIO PICTURES

"KNOW THE LOVELINESS OF THIS S



British and
Dominions
present

Elisabeth
"SHE IS THE STUFF OF WHICH

R e l e a s e d t h r u

KLING BIT OF HUMANITY – FEEL THE
 PLEASURE AND PAIN OF HAVING
 HER TWIST YOUR HEART-STRINGS!”

—Bernard Sobel, *N. Y. Daily Mirror*

BERGNER
 ANGELS ARE FASHIONED!” —Brooks Atkinson, *N. Y. Times*

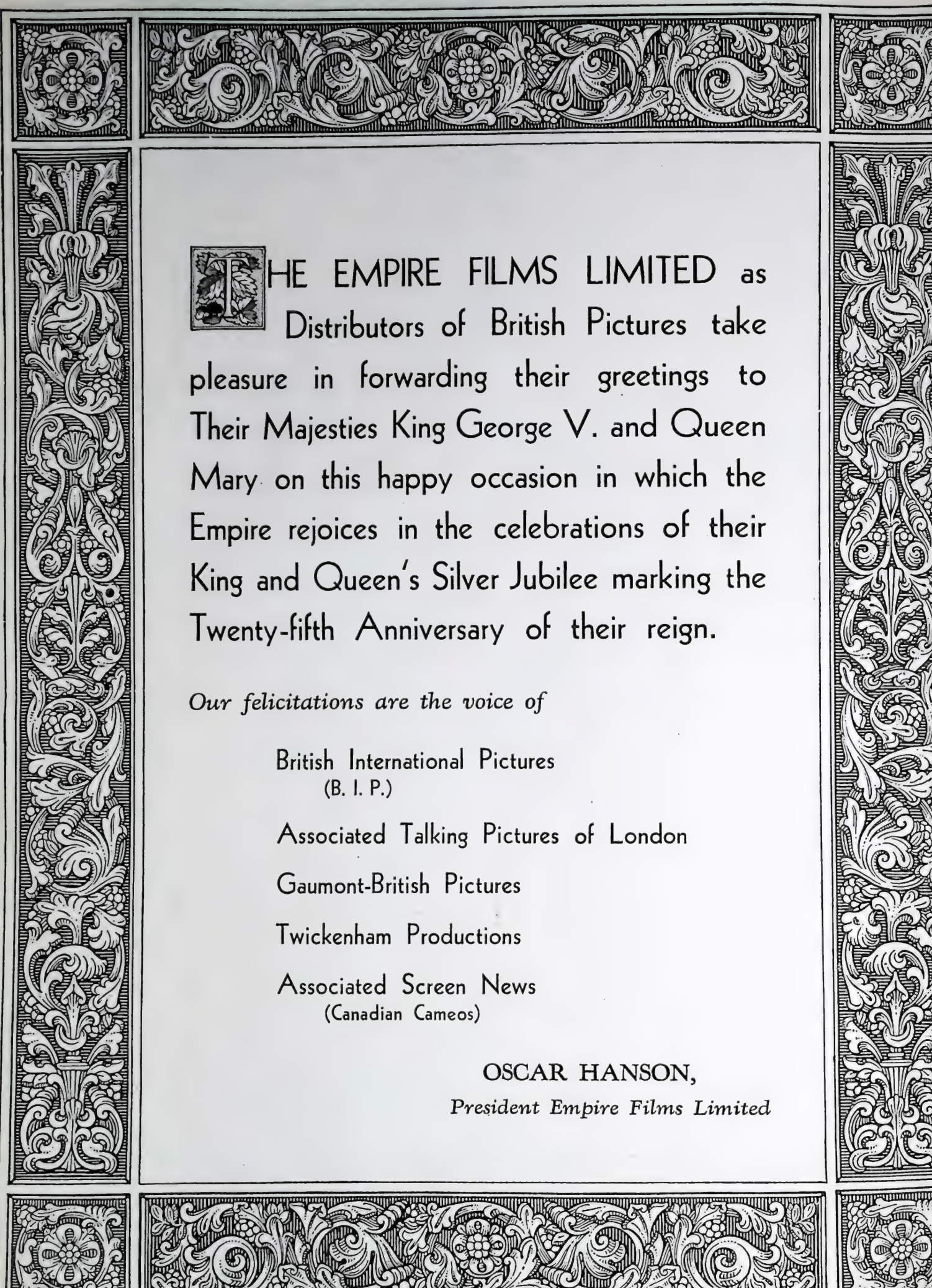
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“ESCAPE ME NEVER”

Directed by PAUL CZINNER

“I introduced all three of these great artists (Bernhardt, Duse and Bergner) to the English-speaking theatre...but the greatest of the three is Elisabeth Bergner!” Charles B. Cochran, world famous theatrical producer

I T E D A R T I S T S



HE EMPIRE FILMS LIMITED as Distributors of British Pictures take pleasure in forwarding their greetings to Their Majesties King George V. and Queen Mary on this happy occasion in which the Empire rejoices in the celebrations of their King and Queen's Silver Jubilee marking the Twenty-fifth Anniversary of their reign.

Our felicitations are the voice of

British International Pictures
(B. I. P.)

Associated Talking Pictures of London

Gaumont-British Pictures

Twickenham Productions

Associated Screen News
(Canadian Cameos)

OSCAR HANSON,
President Empire Films Limited

Ray Presents

(Continued from page 7)

Clive, "The Girl From Tenth Avenue"; Somerset Maugham's "The Right to Live", with Colin Clive and George Brent; "The Key" with Colin Clive and Edna Best; Robert Donat in "Captain Blood", Sabatini; and Leslie Howard in "British Agent."

RKO RADIO has given us: Sir James Barrie's "Little Minister", with Katharine Hepburn; "Anne of Green Gables", with Ann Shirley; written by the Canadian author, L. M. Montgomery; Leslie Howard and Bette Davis in "Of Human Bondage", Somerset Maugham; Clive Brook in "If I Were Free"; "The Animal Kingdom", with Leslie Howard.

And United Artists has given us "The Private Life of Don Juan", with Douglas Fairbanks, Jr.; Anna Neagle in "Runaway Queen", "Nell Gwyn", with Anna Neagle; Elizabeth Bergner in "Escape Me Never".

THE world rejoices with the British Empire in the Jubilee of King George V and I am pleased to know that The Canadian Moving Picture Digest is playing an important part in the celebration.

SAM E. MORRIS,
WARNER BROS. PICTURES,
CORPORATION
NEW YORK

The Coleman Electric Company

259 Victoria Street
Toronto - - Canada

Joins the Industry of Motion Pictures in the United States and Canada in sending best wishes through the Canadian Moving Digest to King George V and Queen Mary on the occasion of the celebration of Their Majesties' Silver Jubilee; God Bless and Prosper Their Majesties and the loyalty of the people of the British Empire to their service.

TO our friends in Canada,
Exhibitors and Patrons of
theatres, our greetings; and
congratulations to you Ray Lewis,
on this splendid Jubilee issue idea.

A. W. SMITH,
GENERAL SALES MANAGER
WARNER BROS. PICTURES,
CORP.
IN CHARGE OF CANADA

The Dominion Printing Company

259 Spadina Ave. - Toronto, Canada

Considers it a privilege and an honour to have printed The Silver Jubilee Issue of The Canadian Moving Picture Digest published as a tribute to Their Majesties King George V. and Queen Mary in Celebration of the Silver Jubilee of Their Majesties' Reign.

To Their Majesties we extend our felicitations, wishing them long life, peace and the loyal devotion of a prosperous Empire.

Dear Old London

(Special to The Digest from our London correspondent, Dennison Thornton)

DELEGATES to the international cinema Congress in Berlin were entertained by the spectacle of a film entitled "Joan the Maid" according to which Joan of Arc was a Nazi at heart! The picture, I understand, explains that Joan was like Hitler, a leader who "saved the people from despair!" This comparison of France's great Saint to the character of Hitler should provoke some interesting comment in France!

Incidentally, the British film industry was not represented at the Berlin film congress. The Nazis stated that since eighty per cent. of the British film industry is Jewish, this element would not be welcome. Dr. Goebbels, Nazi Minister of Propaganda, was patron of the Congress.

Now write your own comment!

AT this writing the most important of the new pictures in town are M-G-M's "West Point of the Air" (Empire), and 20th Century's "Les Miserables" (Tivoli).

Opinion regarding the former is that the producers have delivered a spectacular and thrilling entertainment. John Monk Saunders wrote the story, and is over here preparing new scripts. That the picture will be popular and do lots of business is pretty certain. Wallace Beery is a powerful draw in these parts and I don't think Sam Eckman, M-G-M London chief, need lose any sleep over the picture's prospects.

Compressing even the essentials of Victor Hugo's gigantic work into a two-hour film must have given 20th Century some biggish headaches! Yet despite all difficulties of adaptation they have done well by Hugo in "Les Miserables". It is a big and exciting job of production and the acting of Frederic March and Charles Laughton is first-rate. Business should be brisk at the Tivoli during the run of the picture.

CHARLES LAUGHTON picks Clark Gable, Gary Cooper and Robert Montgomery as the screen's best actors . . . "Bengal Lancers" in its fourth month at the Carlton . . . Rene Clair in town looking over the new pictures . . . Bergner's "Escape Me Never" doing capacity business at the London Pavilion . . . Roland Young visiting . . . Lilian Harvey running round Elstree in swank car with California license-plate . . . "Masquerade", Austrian romantic film, is to be re-made by M-G-M in Hollywood as co-starring vehicle for William Powell and Myrna Loy. Your correspondent saw the Austrian production recently and found it wholly delightful. Should be a perfect subject for Powell and Loy . . . Incidentally, Powell and Loy are the most popular stars amongst Cambridge undergraduates . . . Weekly American broadcast was from Hollywood last week. Bing Crosby crooned, the broadcast co-inciding nicely with premiere of his latest picture, "Mississippi", at the Plaza.

FROM what I hear Warner Brothers' latest British production, "So You Won't Talk", is one of the funniest and fastest comedies ever made in this country. The picture stars Monty Banks and was directed by William Beaudine who made W. C. Fields' "The Old Fashioned Way". The story concerns a young man who, in order to inherit a fortune, must not speak a word during a specified period of time. The efforts of his relatives to make him talk makes for fast and uproarious farce. A friend of mine who attended the trade show of the film claims it is the best comedy ever made in England. Well, we'll soon see!

ALFRED HITCHCOCK, whose "The Man Who Knew Too Much" has been officially voted the best British picture of the year, has completed "shooting" on his latest film for Gaumont-British, "The Thirty-Nine Steps". Robert Donat and Madeleine Carroll are co-starred in this. Incidentally, the story is by John Buchan who, I understand, is to be Canada's new Governor-General.

A CYCLE of British films dealing with the lives of great composers appears to be on the way. Julius Hagen has just announced plans for an ambitious production of Beethoven's life. A few weeks ago Basil Dean informed us he was preparing a life of Mozart written especially for the screen by Margaret Kennedy. It is entitled "Whom the Gods Love". The role of Mozart is to be played by an unknown young actor, Stephen Haggard, whose work in several recent stage plays was so outstanding that Metro-Goldwyn-Mayer wanted him to play opposite Garbo in the latter's new picture. Owing to British contracts Haggard was unable to go to Hollywood. His place was taken by another young British actor, Gyles Isham who toured Canada three years ago with the Stratford-on-Avan players.

Stephen Haggard, incidentally, is a grandnephew of the late Rider Haggard, the novelist.

HERE is news that is news if it isn't rumor: Gaumont-British have asked Adolph Zukor, Paramount chief, to take over full control, and to re-organize the Corporation along the lines of the old Famous Players he founded in Hollywood years ago. From what I gather there really is something in the story. Indeed, I am reliably informed that Zukor is seriously considering the offer.

And here is more news: British International Pictures are to launch a big "attack" on the United States market shortly. Plans for the "drive" are nearing completion. B.I.P. will open their campaign with four major pictures — "Abdul the Damned", "Mimi", "Drake of England" and "Dance Band". It is interesting to note that the first three are historical or period subjects. The latter is a musical show featuring Charles "Buddy" Rogers.

Anyway, more about all these new developments when I've done a little sleuthing!

PROVIDING there is no objection from religious bodies in this country an English version is to be made of the French Passion film, "Golgotha". This is the production I wrote about in an earlier bulletin and, incidentally, the one that held-up Alexander Korda's plans for his own life of Christ film. A friend of mine who has just seen "Golgotha" in Paris tells me it is one of the most hauntingly beautiful pictures he has ever seen. John Betjeman, "Evening Standard" critic, calls it "Unforgettable".

The story was written by a French priest and has received the blessing of the Roman Catholic church. No doubt it will be shown throughout the Province of Quebec. A print has been brought to London to be screened to religionists. The question of an English version depends on their verdict.

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HE STUDIOS OF LONDON FILMS JOIN THE EXHIBITORS OF CANADA IN EXTENDING FELICITATIONS TO THEIR BELOVED MAJESTIES KING GEORGE AND QUEEN MARY UPON THE OCCASION OF THEIR SILVER JUBILEE YEAR.

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